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★ ITALIAN OLD STYLE ★

A B C D E F G H I J K L M N O P Q R S T U V W

A B C D E F G H I J K L M N O P Q R S T U V W

A B C D E F G H I J K L M N O P Q R S T U V W X Y

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & Q

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

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A B C D E F G H I J K L M N O P Q R S T U V W X Y

X Y Z & A B C D E F G H I J K L M N O P Q R S T

W X Y Z & A B C D E F G H I J K L M N O P Q

W X Y Z & A B C D E F G H I J K L M N O P Q

★ THIRTY (30) POINT ★

★ THIRTY (30) POINT ★

★ THIRTY (30) POINT ★

★ THIRTY-SIX POINT ★

★ THIRTY-SIX POINT ★

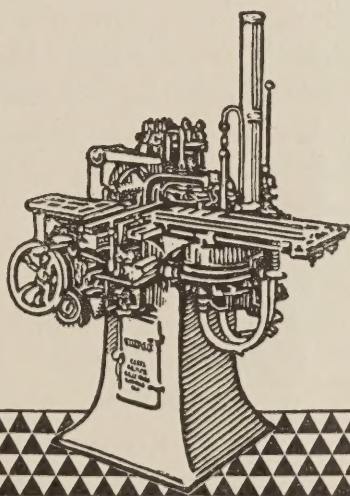
★ THIRTY-SIX POINT ★





# CITALIAN OLD STYLE

A NEW TYPE DESIGNED  
BY FREDERIC W. GOUDY  
AND PRODUCED BY THE  
LANSTON MONOTYPE  
MACHINE COMPANY OF  
PHILADELPHIA + 1924 +





# Printer's Note



THE conversation from Dibdin's *Bibliographical Decameron*, which I have here reprinted, was chosen partly for its own pleasant quality and partly because of its appropriateness to the purpose of this pamphlet. Later bibliographical research has no doubt superseded Dibdin's in accuracy and completeness, but to many of us the charm of his style is as engaging as ever and his taste in printing as unimpeachable; and this brief account of seven early Venetian printers, with its islands of text and oceans of commentary, supplies just the right material for displaying Mr. Goudy's Italian Old Style under various requirements of composition. The new type itself, though showing the study of several of the best early Italian faces, reminds me most strongly and admirably of Ratdolt's fine Roman. Single letters of the font are quite full and round enough to look well in lines of almost any length, and its close fitting makes it especially suitable for composition in narrow measures, as (I hope) the following pages will show. It was, too, an interesting problem to work out a title-page and initials reminiscent of the simple wood-cut designs of the great Venetians, and I found abundant material for them amongst the ornaments furnished by the Monotype Company, even though a few astronomical signs have been pressed into service. In the text initials only have I departed from conventional practice by making photo-engravings in reverse after the designs were composed, to give the black ground effect of the early Italian wood-cut initials.

The mention of islands, above, suggests to me that when my own time comes to be marooned on a desert island (by a party of no longer indulgent friends, whose books I haven't completed, or whose letters I haven't answered) instead of taking along the favorite volumes that most amateur castaways vote for, I think I shall arrange to be shipwrecked in company with a Monotype caster

and a select assortment of ornamental matrices. The fascination and amusement—and the occasional happy result—that can be got out of the almost numberless combinations of a few simple units would enable me to cast away for an indefinite period with great contentment.

BRUCE ROGERS





# EARLY PRINTERS IN THE CITY OF VENICE

*From Dibdin's Bibliographical Decameron*

THE FOURTH DAY



## SPEAKERS:

Lysander.  
Philemon.  
Lisardo.  
Almansa.

## COMMENTS:

*John de Spira, parent of the Venetian press.]*

This point, I submit, is now triumphantly established by the existing privilege of the Senate of Venice, granted to John de Spira, of the date of September the 18th, 1469. A copy of this privilege was transmitted to Denis, by the Abbé Morelli, & appears in the *Suffragium pro Johanne de Spira Primo Venetiarum Typographo, Viennæ, 1794, 8vo.* of the former. It is too important not to occupy some twenty lines in this present note. *Levoici! '1469, Die 18 Septembris. Inducta est in hanc*

LYSANDER



THIS now really time to notice the rise & early progress of the typographical art in one other great Italian city: and you will perhaps readily give a guess in what other city this may be?

PHILEMON } Venice!  
LISARDO }

LYSANDER

Twice accurately spoken! 'The nurse (as Philemon the other day not inaptly expressed it) of ten thousand useful & elegant arts, the central mart of European commerce, the city both of Jenson and of Titian, it was reserved for Venice to give a different turn, and to adopt a purer style, in the productions of its first printers.' All hail to thee, JOHN DE SPIRA, parent of the Venetian press! \* I see thee yonder, in

ubi cum coniuge liberis et familiâ totâ suâ inhabitaret, exerceretque dictam artem librorum imprimendorum: iamque summâ omnium commendatione impressit *Epistolas Ciceronis*, et nobile opus *Plinii de Naturali Historia* in maximo numero, et pulcherrima litterarum forma, pergitque quotidie alia præclara volumina imprimere; adeo ut industria et virtute huius hominis, multisque præclarisque voluminibus, et quidem pervili pretio, locupletabitur. Et quoniam tale inventum ætatis nostræ peculiare et proprium, priscis illis omnino incognitum, omni favore et ope augendum atque fovendum est, eisdemque Magistro Joanni, qui magno urgetur sumptu fami-

liæ, et artificum mercede, præstanda sit materia, ut alacrius perseveret, artemque suam imprimendi potius celebriorem reddere, quam desinere, habeat; quemadmodum in aliis exercitiis sustentandis, et



multo quidem inferioribus, fieri solitum est; infrascripti Domini Consilarii ad humilem et devotam supplicationem prædicti Magistri Joannis terminarunt, terminandoque decreverunt, ut per annos quinque proxime futuros nemo omnino sit, qui velit, possit, valeat, audeatve exercere dictam artem imprimendorum librorum in hac inclita civitate Venetiarum, et districto suo, nisi ipse Magister Joannes. Et toties, quoties aliquis inventus fuerit, qui contra hanc terminationem et decretum ausus fuerit exercere ipsam artem et imprimere libros; multari condemnarique debeat, et amittere instrumenta et libros impressos. Et sub hac eadem poena nemo debeat, aut possit tales libros in aliis terris et locis impressos vendendi causa huc portare,<sup>1</sup>

Angelus Gradenico.	} Consilarii.'
Bertuccius Contareno.	
Angelus Venerio.	
Jacobus Mauroceno.	
Franciscus Dandulo.	

¶ This document is curious on many accounts. It informs us, if we were not already informed by his own colophons, that I. de Spira printed the *Epistles of Cicero* before the *Pliny*—and, what is rather strange, that he had a *five years patent or privilege for exclusive printing at Venice!* How came it then to pass that Jenson opened his press in 1470, and continued, for many successive years, a popular printer at Venice? Was the privilege granted to I. de Spira only conditionally—if he should so long live?<sup>2</sup> There is no accounting for the rival press of Jenson upon any other ground. As to the date of 1461, in the *Decor Puel-larum*, that point is now at rest: it being, beyond all further reasonable doubt, an error for the date of 1471. See the authorities referred to in the *Bibl. Spenceriana*, vol. iv. p. 116-118. Of the *Familiar Epis-*

*tes of Cicero*, the first effort of his press, there are two editions—in the same year—1469; which have been particularly described in the work last referred to, vol. i. p. 321-3. The Blenheim and the McCarthy libraries each contain a copy of one of these impressions UPON VELLUM. The *Pliny*,

upon paper, is in Lord Spencer's collection: but how can I convey an adequate idea of its condition and amplitude? Think, enthusiastic collector, of the uncontaminated snow upon the highest of the Apennine peaks, & you will have an idea of the size and colour of the Spenserian copy of the first *Pliny!* The press-work of this surprising volume is quite perfect.

I have carefully examined it with that of the earliest and latest specimens of Jenson's press, and it 'beats them all hollow!' Yet remember, Spira-loving reader, that the Imperial library at Vienna contains a copy of this very first *Pliny UPON VELLUM!* Who, that hath drank deeply and freely at the fountain-head of Bibliomania, would not make a pilgrimage to such a shrine?

¶ Let it however be observed that, generally speaking, the *Pliny* of 1469 is by no means a very rare book, (see the B.S. vol. ii. p. 253-6,) notwithstanding, from the colophon, only one hundred copies of it appear to have been struck off—and these within the short space of three months!<sup>3</sup> The knowing will remember that there are no Greek letters introduced; but that the Greek passages are rendered by means of Roman types.

¶ VINDELIN DE SPIRA, as Lysander above properly intimates, carried on the business which his brother had successfully established. The matchless collection of Lord Spencer contains, I believe, all Vindelin's known works of the date of 1470, with the exception of the *Priscian*; of which,

1. For translation see p. 12.

2. The record copy of the monopoly granted to John of Spire bears on its margin the indorsement: 'Nullius est vigoris quia obiit magister et auctor.'

3. According to the colophons, the sizes of John's editions were: *Pliny*, 100 copies; *Familiar Letters*, 1st edition, 100 copies; 2nd edition, 600 copies.



however, he is only the reputed printer, as his name is not attached to it. The McCarthy collection contains a magnificent copy of this scarce impression, PRINTED UPON VELLUM: see the *Cat. McCarthy*; vol. i. no. 2170. The *St. Austin De Civitate Dei*, which his brother left unfinished, was Vindelín's first performance; but *Cicero*, (three pieces only of him) *Livy*, *Sallust*, *Virgil*, and *Petrarch*, each came forth in the same year, (1470) as monuments at once of his diligence and skill. Of the *St. Austin* a copy UPON VELLUM will be found in the Blenheim, McCarthy, and Devonshire collections. A copy of the *Virgil*, UPON VELLUM, is also in the Blenheim and McCarthy libraries; but the latter (vol. i. no. 2543) should seem

to be 'a part only of the complete edition.' A vellum copy of this exceedingly rare book is likewise in the collection of the Rt. Hon. T. Grenville, from the Larcher library; but, for the sake of the known taste and discrimination of its present owner, I could wish the colour of the vellum to have borne a closer resemblance to that of the lily or snow-drop—whichever the reader, or the owner of it, may please. The *Tacitus*, without date—in which, for the first time, appears a gothic *v*, mingled with roman type—has been thought not only the first edition of that author, but the first specimen of the SPIRA PRESS. This assumption is founded upon the following passage in the colophon of the same edition:

pressit

Spira premens: artis gloria prima suæ.

Having already (*Bibl. Spenceriana*, vol. ii. p. 393) considered this point pretty fully, I can here only observe that the construc-

tion of the phrase renders 'Spira' the antecedent to 'gloria prima'—for if the *impression* had been considered as the 'first boast' of 'his art,' it would have been, 'gloriam primam.' Further, as well in the privilege of the Venetian Senate just extracted,

as in the important colophon to the '*De Civitate Dei*,' we are expressly told what were the works which John De Spira had executed previously to his death in 1470; & in these the *Tacitus* is omitted. It follows, therefore, from both these considerations, that the *Tacitus* was not printed by John de Spira—that it is not the first production of the Spira press—& very questionable it is, whether it were printed in the year 1470, or 1471. Let it however be considered as the first book

#### ALMANSA



MI wrong in mentioning the name of NICOLAS JENSON? There was such a printer, I think, and a beautiful one too!

#### LYSANDER



IS name well becomes a lady's slips, for he was elegant & brilliant beyond all comparison. There is an evenness in his presswork, a symmetry in his types, a mellow tone in his paper, & an exquisite delicacy about every thing which he did, that I cannot

in which *catchwords* appear. La Serna Santander says that the name of Vindelín de Spira is not to be found in any dated book after the year 1477. His career, therefore, was short but glorious.

[This brings us to say a few words respecting his skill as a printer. He used two founts of letter: one gothic, the other roman. His gothic, luckily for his reputation, is not of frequent occurrence. The earliest specimen of it which I remember to have seen, is in the *Duns Scotus* of 1472; and the latest, in the *Dante* of 1477. They are each miserable enough; and must have been supplied from the worn-out fount of some German printer of most wretched taste. His Roman type, however, stands as high as his gothic is mean: it is bold, elegant, and extremely legible; of a fount which our printers call *English*. I must not here omit to mention a very singular and barbarous (but I hope and believe *unique*) specimen of roman type



1. For translation see p. 12.

to which the name of V. de Spira is subjoined as the printer, in a quarto volume, entitled '*Io. Scotus: super quatuor libris sententiarum Medicine et de anima*'—formerly in Mr. Singer's, and now in Lord Spencer's, collection. It is in double columns, with frequent contractions, and the type appears as irregular in formation and press-work, as it is dissimilar from any known production of the press of Vindelino de Spira. Were forgeries of ancient printers' names practised? If so, this may be one. We will now take leave of this eminent typographical artist in the words in which he was supposed to be addressed by the reader, on his publication of *Quintus Curtius*, probably in the year 1471:—

Vindeline meo prius hic redditurus in auras  
Spiritus et corpus linquet inane meum,  
Quam tua nobilitas, virtus, atque inclita fama  
Pectore labatur candide amice meo.

★ *superiority over every other contemporary printer.*] If Sardini has contrived to furnish a pretty thumping folio, divided into three books, of which the two latter are exclusively devoted to an account of the JENSON PRESS, what quantity of presumption is attributable to myself, for striving to render justice to the annals of the same press, in a note which may possibly contain only the three hundred and fifteenth part of Sardini's volume?! Nevertheless, I will do my best in such a space—however contracted: '*Multum in parvo*' is always a creditable and encouraging motto. And, first, let us beat—not about '*The bush aboon Traquair*,' but—about our ancient and accredited bibliographical Classics (if I may, 'with no unhallowed pen,' thus venture to designate them) respecting this said NICOLAS JENSON, a Frenchman by birth. Hear how Maittaire becomes absolutely extatic in praise

forbear giving him the superiority over every other contemporary printer\* on the score of brilliancy of execution.

#### LISARDO



WISH in my heart he had also adopted a smaller fount of letter, & had executed pocket volumes; or, what the learned in bibliography call, *chap-books*. A duodecimo *Horace* by that delightful printer, would have been

of him. 'O stupendum Artificem, Statuâ (ubi ubi vigent litteræ) dignum marmoreâ, nisi litteraria monumenta sibi exgisset quovis apparatu magnificentiora, omni ære perenniora! . . . Pudit in limine cunctari; extemplo in ipsa Artis penetravit adyta . . . uno tentamine Artem

incepit et perfecit, simul ac semel discipulus ac magister . . . adeo ut prorsus dubium sit, utrum magis miremur, Artémne an Artificem; cui plus debeamus, illíne, quæ tot erudita scripta nobis nostrisque posteris conservavit, an huic, sinè quo ea pro suorum authorum dignitate prodire non potuissent, sinè quo Ars ipsa minùs utilis, minùs lepida et ornata, et penè iners jacu-

isset.' . . Yet more. . 'Ignoscat, oro, Lector; si admiratione raptus in grandiori materiâ styllum tenuiorem exercuerim, meique illius popularis laudes tentaverim, quæ eloquentiam vel TULLIANAM fatigassent.' *Annal. Typog.* p. 37-8. edit. 1719.

☞ [There's for you, Jenson-loving reader!—but, remember well—Maittaire believed in the authenticity of the date of the *Decor Puellarum*: hence his constant reference to the supposed early period of Jenson's press. In this he was egregiously mistaken: as the '*Artis adyta*' had been previously, and as successfully, explored by Sweynheym and Pannartz and the Spiras.

☞ [We might, however, have first noticed the commendations of a contemporary, Omnibonus Leonicensis; editor of the works usually printed by Jenson—who, impelled by a sudden *parainetrical* gust, has been pleased not only to call our Jenson 'another Dædalus,' (to which I have no objection) but also 'the wonderful inventor of his art'—to which I have a very great objection. Consult his interesting testimony prefixed to the edition of Quintilian's *Institutes*, of the date of 1471, in



the *Bibl. Spenceriana*, vol. ii. p. 310. Jenson's press (says Chevillier) was one of those which had the greatest reputation at Venice: *L'Orig.* p. 64. Monsieur De Boze (a name never, I trust, to be slighted in the annals of bibliography) discovered an ancient MS. ('*De Monetis Gallia antiquis*') from which it

appeared that Lewis XIth sent Jenson to Mentz in order to instruct himself thoroughly in the art of printing. This could not have taken place before the year 1461, as Lewis did not begin to reign before that period: 'consequently (as La Serna Santander has shrewdly and sensibly remarked) there is an end at once to the supposed legitimate date of the *Decor Puellarum*.' Mr. Horne, (*Introduction*

to *Bibliography*, vol. ii. Appx. p. lviii,) apparently on the authority of De Boze, (*Mem. de l'Académie des Inscriptions*, vol. xiv. p. 236) seems to think that Jenson was sent abroad in order to introduce the art of printing into France; but the then troubled state of that country induced the printer to sojourn, and set up his press, at Venice. Laire makes out Jenson to be 'rei monetariae apud Turonenses peritus artifex,' but I suspect a little that we have here another 'Flourish of Trumpets!': see page 326-7 ante; and the gossiping note in the *Spec. Hist. Typog. Rom.* p. 42-4: where it is affirmed, on the authority of the Decretals of Pope Gregory IX., 1475, that the skill and solicitude of Jenson, respecting his art, was so gratifying to Pope Sixtus IV., that he called him to Rome and ennobled him with the title of 'Count Palatine.' Observe further, that the notice respecting Jenson's being sent to Mentz, and described as 'garçon saige, et l'un des bons graveurs de la Monnoye de Paris'—is a mere *marginal* note in the MS. con-

sulted by De Boze. So I find it mentioned in Lichtenberger's *Initia Typographica*, p. 167-8.

¶ I cannot imagine why Fournier (*De l'Origine de l'Imprimerie*, p. 23) should have led both himself and subsequent bibliographers, including even Sardini, into a

mistake, that we are indebted to Jenson for our present proportions of the Roman capitals and small letters; as I see nothing in Jenson which had not previously appeared in John de Spira. 'Au reste (says La Serna Santander) cet artiste est un des plus célèbres dans les fastes de l'histoire typographique; ses caractères sont d'une grande beauté, et ses impressions des chefs-d'œuvres de typographie: on peut dire de

worth twice the number of all the *chap-books* which that pains-taking editorial grub, Robert Burton, ever put forth! A *duodecimo Virgil* and *Horace* by Jenson—the very thought is transporting . . . and I love to cherish the bewildering fiction!

#### LYSANDER



HAT was left undone by Jenson was performed by his imitator, Baskerville. You forget the little *Horace* of 1762, executed by the latter;

cet artiste qu'il donna à l'imprimerie le dernier degré de perfection.' *Dict. Bibliogr. Choisi*, vol. i. p. 180-1. Jenson printed as late as the year 1482, but the period of his death is unknown.<sup>1</sup> His first books are of the date of 1470; namely, the Eusebius, (*Præp. Evangelica*) Cicero, (*Rhetorica Vetus*, and *Epistolæ ad Atticum*) and Justin. The earliest specimen of his *Greek Letter* (precisely the same in character as was used by V. de Spira—see the fac-simile of it in the *Bibl. Spenceriana*, vol. i. p. 269—a little too heavily executed) appears, I believe, in the *Tortellius* of 1471.

¶ To what is above said, in the shape of Jensonian eulogy, by the 'DRAMATIS PERSONÆ' of this work, nothing can be here effectually added. Let me however first remark, that both Aldus and Baskerville appear to have chosen Jenson for their model; and I think I can discover in the *Gloria Mulierum*, *Luctus Christianorum*, and *Decor Puellarum*, of Jenson, the *Bembo*, *de Aetna*, of Aldus; and in the *Virgil* of the former, of 1475, the *Virgil*

1. Jenson died in September 1480 according to a nearly contemporary note by Felino Sandei.



1. Four fonts of Gothic were used by Jenson, the first two in Gratian's Decretals of 1474.

of Baskerville. All this however may be mere fancy. The *gothic type* of Jenson (which Laire is Vandal enough to abuse) has always appeared to me to be singularly beautiful and striking. It consists of two founts;<sup>1</sup> both of which may be seen to the greatest possible advantage in the

*Constitutions of Pope Clement V.* and the *Decretals of Boniface VIII.*, each of the date of 1476; and of each of which a copy UPON VELLUM is in the Spencer library. I shall have occasion to speak of the *Latin Bible*, of the same date, 'anon;' but cannot here forego the opportunity of placing a humble, and I trust not quickly perishable, wreath upon the very beautiful and rare copy of the *Latin Bible* of 1479, in folio—printed throughout in the largest gothic type of Jenson, and struck off UPON VEL-

LUM—which ennobles the collection of my friend Mr. George Hibbert: it being a worthy companion of the Vellum Bible mentioned at page 164 ante. This exquisite monument of Jensonian skill was obtained at the sale of the library of the late Mr. Edwards (*Cat.* no. 810.) for 115*l.* 10*s.* Such a price sufficiently bespeaks the sharp contest—the shower of balls and of bullets—through which it was obtained. I shall conclude this tremendous note with a list of the JENSONS PRINTED UPON VELLUM, in the McCarthy collection; referring to the numbers in the Catalogue of the same library.

	Catalogue de McCarthy	
Eusebius,	1470,	no. 517.
Cicero, <i>Ep. ad Att.</i>	1470,	no. 2325.
Quintilianus,	1471,	no. 2263.
Tortellius,	1471,	no. 2144.
Plinius, Senior,	1472,	no. 1705.

Gratianus, <i>Decretum.</i>	1474,	no. 1109.
Biblia Latina,	1476,	no. 66.
Bonifacius VIII. <i>Decret.</i>	1476,	no. 1116.
Clement V. <i>Const.</i>	1476,	no. 1123.
Plinius, Senior, ( <i>Ital.</i> )	1476,	no. 1713.
Plutarch, <i>Vit. Par.</i>	1478,	no. 5368.

(first volume only)

in which there is as much elegance of typographical arrangement and execution, as in any other volume which owes its production to the early Venetian press. Do not let us fail to remember, in the estimation of Jenson's typographical reputation, his great skill in the use of the *black letter*, as well as the Roman. His impressions of the *Papal Constitutions*, executed after the plan of those of Fust and Schoiffer, are models of elegance in the adaptation of two different founts of gothic; while his *black letter Bible* of 1476, especially when upon vellum, is worthy of every praise: yet not superior to those of *Hailbrun* and *Moravus*, of the same date.\* It should

¶ The Justin, however, of 1470, is not here—but in our own Royal collection; & is perhaps unique. The *Rhetorica Vetus* of Cicero, of the date of 1470, and not here, is in the Blenheim library; as well as the Pliny of 1472, also here; & of which latter the Duke of Devonshire possesses a copy. I speak now exclusively of vellum copies. The *De Civitate Dei* of 1475 is also upon vellum, in the Blenheim library; but a vellum *Macrobius* of 1472, a rare and truly estimable volume, is the exclusive boast of

the Earl of Pembroke's Collection.

⊕ [those of *Hailbrun* and *Moravus*, of the same date.] That is, of the date of 1476. At page 389, ante, we have discoursed of RIVAL LIVIES: in the present place it remains to discourse upon 'RIVAL BIBLES.' The volumes, here alluded to, will be found minutely described in the *Biblioth. Spenceriana*, vol. i. p. 32-36. They are all UPON VELLUM, and press each other hard for precedence. Yet it must be admitted, on a comparison with the vellum copies of the Jensonian edition, of the same date, in the collections of the Duke of Devonshire and Sir Mark Sykes, that Lord Spencer's copy is too much cropt: and the sacred volume, put forth by Moravus, (from the Pinelli collection—of excessive rarity) is most unskilfully bound. Hailbrun's impression has received better treatment at the hands of its former possessors; but,



take them as they are, where, vellum-loving reader, wilt thou find three such copies of such interesting tomes? They are each executed in the gothic letter, of pretty nearly the same size; and the vellum is also of pretty nearly the same texture—ductile, white, and perfect: yet upon the whole, the Bible

of Hailbrun is, to my eye, the more covetable treasure. As for MORAVUS—while this Bible is seen, and while his impression of the first edition of the *Moral Works* of Seneca, of the date of 1475, (see *Bibl. Spenceriana*, vol. ii. p. 338) is duly cherished, as it cannot fail to be, in the cabinets of the curious—he will not want A MONUMENT of typographical skill, in the execu-

tion of the Gothic and the Roman type, which shall place his name in the foremost rank of ancient printers of renown.

✿ *all fine fellows in their way.*] 'All hail' to thee, Christopher Valdarfer!—and to thee, John de Colonia, Franciscus de Hailbrun, and Adam de Ambergau, and Erhard Ratdolt, 'all hail!' These were really 'fine fellows,' and of the VENETIAN SCHOOL; a school, which merits all the rambling eulogies of Chevillier, and the pithy but pointed panegyric of Lichtenberger: see his *Initia Typographica*, p. 166. Such charms, such magic, were attached to the name of Venice, as a school of printing, that Theodore Martens, in the colophon of his 'Libellus Fratris Baptistæ Mantuani,' of the date of 1474, told his countrymen, in order to give greater éclat to a new work, that 'he placed before them a specimen of that typographical skill which he had learnt of the Venetians:' see Lambinet, vol. ii. p. 100; who is more full than Marchand (*Diët. Hist. &c.* vol. ii. p. 26, note (c) sect. iv.) or Maittaire; *Annal. Typog.* vol. i. p. 334, note 1. There was doubtless

good policy in such conduct on the part of the said Theodore Martens. But first for CHRISTOPHER VALDARFER<sup>1</sup>—the printer of the most mischievous book (perhaps morally as well as bibliomanically speaking) that ever issued from the press. I mean the *Boccaccio* of 1471; over

be remembered that Vindelin de Spira failed miserably in his gothic letter.

¶ In the estimation of the more celebrated early printers of Venice, let us not forget CHRISTOPHER VALDARFER, (printer of the *Boccaccio* of 1471) JOHN DE COLONIA, (partner of VINDELIN DE SPIRA) FRANCISCUS DE HAILBRUN, ADAM DE AMBERGAU, & ERHARD RATDOLT. These are all fine fellows in their way; \* and choice copies of their works, especially if upon vellum,

which magical volume, for the present, it is fitting that I draw a veil of close texture—to be withdrawn on the EIGHTH DAY of this work. Both Valdarfer and Jenson commenced their career in the same year, namely, in 1470; and the *Cicero de Oratore* of the former, is the first fruit of his press. In the colophon of this very rare & beautifully printed book, Valdarfer thus designates himself:

Christopheri impressus hic liber arte fuit  
Cui stirps Valdarfer: patria estq; ratispona tellus.  
—hence plainly telling us that he was born at Ratisbon. His *Orations of Cicero*, of the date of 1471, folio, is also a magnificent performance: of which Mr. Renouard possesses (what I believe no other library can boast of) a copy UPON VELLUM—and which he jocosely calls his 'darling child.' The types, paper, and mechanical execution, exhibited by Christopher Valdarfer, are eminently beautiful; superior, unquestionably, to those of Philip de Lavagna; but inferior, upon the whole, to many specimens from the presses of the Spiras and Jenson. Was it from failure in business, or from the overwhelming success of his rivals, that Valdarfer quitted Venice in 1474,<sup>2</sup> and went to establish himself at Milan? Or was it necessary that Zarotus, the father of the Milan press, (who commenced his career in 1471, not in 1470, according to the doubtful list, of this date, noticed by Saxius in his *Hist. Lit. Typog. Mediol.* p. DLIX.) should have a rival in order that the Milanese might buy books

1. Valdarfer, who came from Ratisbon, worked at Venice in 1470 and 1471, and from 1473 to 1477 at Milan, where he also printed in 1483.

2. Valdarfer is said to have signed a contract at Milan in 1473.



at a cheaper rate? The *Offices of St. Ambrose*, of the date of 1474, are said to be 'printed at Milan by Valdarfer of Ratisbon;' and probably exhibits the first specimen of his Milanese press. See the *Bibl. Spencer.* vol. i. p. 166.

¶ In the second place, of JOHN DE COLONIA; who is, in every respect, worthy of the eulogy which has been bestowed upon his predecessor. I am

1. *Dibdin's pen seems to have slipped here; did he not mean lighten the purse?*

not sure that we have any dated book, of his printing, before the year 1471; when appeared the *Terence* and the *Cicero de Finibus*. In the colophon of the *Terence* (see B. S. vol. ii. p. 411) he styles himself, in the whimsical

*naïveté* of the old school, 'Ioanes Agrippinae coloniae decus.' In the year 1472 he appears to have gone into partnership, or at least to have printed in conjunction, with Vindelin de Spira; as the colophon of the *Plautus*, of that date, bears a proud and positive testimony. And here Mr. Grenville's glorious copy of this rare and fine volume comes immediately to one's recollection, and is an absolute *refresher* in the midst of all this bibliographical digging! Yet how can I omit to mention, with the distinction which it merits, the very beautiful, if not matchless, copy of Theodore Gaza's Latin version of '*Aristotle upon Animals*,' of the date of 1476, in folio, UPON VELLUM, from the press of John of Cologne—of which my friend Sir M. M. Sykes is the fortunate possessor?! If my memory be not treacherous, this is the most exquisite specimen of an early *Venetian vellum book* that I have ever seen.

¶ Our printer appears to have been fond of a *social compact*; for in 1474, if not before, he published in conjunction with JOHN MANTHEN DE GHERRETLHEM, or DE GERRETZEM<sup>2</sup>—as the colophons of the *Orationes Philippicae*, and *Calderinus in Martialem*, of that date, evidently testify. In 1481, if not earlier, we find him coming forth with the celebrated Jenson,

cannot fail to make the heart rejoice and add to the weight of the purse' as the *Venetian vellum* of that time is proved to be greatly superior to that of every other city.



and using a *device* (in red) which will be given in the ensuing pages. A Latin Testament of this latter date, with the commentaries of De Lyra, Paul Bishop of Bruges, and Matthius Dorinck, gives us the following 'jocund' colophon: 'characterere vero ipressum habes iucundissimo: impensaque: curaque singulari optimorum Iohannis de colonia Nicolai ienson: so-

ciorumque,' &c. Lord Spencer's library contains beautiful and precious specimens of I. de Colonia's press, from the year 1471 to 1479, inclusively; of which latter date is the *Vita Pontificum* of Platina—an impression, in its uncastrated state, and of

more importance than I had formerly imagined; according to the saucy notice of Marchand, in his *Histoire de l'Imprimerie*, p. 97. At the first glance, there is a strong resemblance between the types of John de Colonia and Vindelin de Spira. Where no name of printer is subjoined, the books of these great typographical artists may be taken for each other: or, as I conceive, perhaps not with perfect accuracy, the books of John de Colonia are known by a gothic *v*, and a gothic final *ij*, as may be seen in the B. S. vol. ii. p. 419.

¶ FRANCISCUS DE HAILBRUN is our third typographical hero; and I can readily anticipate a presentiment of satisfaction, in the mind of the reader, respecting the account of this distinguished printer. Of his abilities in the management of the *gothic type* (with which he printed two Latin Bibles, one of the date of 1475, and another of that of 1476, in conjunction with NICOLAS DE FRANKFORDIA) a word or two has been already spoken: see p. 401, ante. He commenced his career about the year 1472; when he printed, in a thin and spare Roman type, the *Opus Quadragesimale* of Robertus de Latio—described in the *Bibl. Spenceriana*, vol. iv. p. 526. This type was afterwards abandoned by him for one of a fuller face, and

2. *Gerresheim, now a suburb of Düsseldorf.*



more perfect symmetry; as his *Pomponius Mela* and *Sacrobuſtus*, each of the date of 1478 (see B. S. vol. ii. p. 285, vol. iii. p. 501,) decidedly and most satisfactorily prove. These latter are truly elegant little productions; varied by ornamented capital initials, and the introduction of red ink.

¶ They are however clearly executed upon the model of Ratdolt's press; between which and that of Hailbrun there is an almost perfect concordance. Let Franciscus de Hailbrun, however, have more than *one* niche in a library sparkling with gems of early printing!

¶ ADAM DE AMBERGAU<sup>1</sup> shall be briefly dispatched; yet he is a typographical wight of no insignificant calibre. His type I think has quite an imposing aspect; and as it bears a close resemblance to that of FLORENTIUS DE ARGENTINA, a fac-simile of the latter, as given in the B. S. vol. iii. p. 499, (although much too heavily impressed) will afford some notion of its character and effect. His *Lactantius* of 1471 is a grand as well as rare volume; and the copy of it, UPON VELLUM, in the Blenheim library, must have an effect which a thorough-bred bibliographer and collector can duly feel and appreciate. I make no doubt that a copy of his *Orations of Cicero*, of the date of 1472, also exists upon vellum. Beauteous gems! . . . diffusing a lustre beyond that of the most successful trials of gas or oil!

¶ 'Last, though not least,' in the order of this note, comes ERHARD RATDOLT; the 'dear delight' of a skilful typograph-

ical antiquary and tasteful collector. Bring hither the curious cushion, bordered with flowers or classical groups executed by Titian. . . and let the *Appian* of 1477 repose upon the same! Scatter fragrance, extracted from the most precious & pungent aromatics, and let the sounds of soft music

float in the hushed air, while the *Euclid* of 1482, UPON VELLUM, unspotted as the Alpine snow, is gently laid upon the said *Appian* of 1477! Romantic extravagance!. . Know then, quiet reader, in simple and sober language, that the edition first mentioned contains one of the most beautiful specimens extant of *Roman*, and the edition, last mentioned, a specimen of equal beauty of *Gothic*, printing. The former has broad ornamental borders, at the beginning, sometimes in red, but more frequently in black, ink. The smaller pieces of Ratdolt, such as his *Hyginus* of 1482, his *Publicius* of 1485, and his *Chronicle of Hungarian*

*Kings* of 1488, each in the Gothic type, and the *Pomponius Mela* of 1477, in the Roman character, are exceedingly elegant and successful experiments of his press. He used ornamented capital letters; and his mathematical figures, in the *Euclid*, shew how carefully and admirably he had exerted himself in what was requisite to do complete justice to his art. It will be a satisfaction to the Ratdolt-loving collector, to know, that specimens of his press are by no means of uncommon occurrence. And thus take we leave of these five 'fine fellows':—

DEVICE OF THE FIRM OF JOHN OF COLOGNE & NICOLAS JENSON, said to be the first printer's mark.

1. Adam of Ambergau printed only eleven books, of which four are dated 1471 and one 1472.



CHRISTOPHER VALDARFER,  
I. DE COLONIA,  
FRANCISCUS DE HAILBRUN,  
ADAM DE AMBERGAU, &  
ERHARD RATDOLT.





# TRANSLATIONS

BY R. T. NICHOL



*The 18<sup>th</sup> Day of September, 1469.*

*See page 3.*



HERE has been brought to this our illustrious State the Art of Printing Books, an Art destined to become daily more famous and wide-spread, by the labour, zeal and talent of Master John of Spira, who, beyond other cities, has pre-elected this of ours, to dwell here with wife, children, and his whole household, and exercise here the said Art of Printing Books: and already, even, has he printed, with the highest commendation of all men, the *Letters of Cicero*, and Pliny's noble treatise of *Natural History*, in great number of copies and the fairest possible form of letters; and he is proceeding daily to print other renowned works; so that, through this man's industry and worthy effort will (the State) be enriched with many and renowned volumes, even at an incredibly low price. And because such an invention (the peculiar and proper distinction of our age, unknown to the Ancients) should be augmented and cherished with all possible favour and assistance; and to this same Master John, who is burdened with the great expense of his household and his craftsmen's wages, should material aid be afforded, to the end that he may the more busily persevere and provide that this Printing Art of his should rather be more widely famed than cease: therefore (as is customarily done to encourage other Arts—and they, in truth, hugely inferior) the subscribing Lords Councillors, at the humble and hearty supplication of the afore-said Master John, have resolved, and hereby decree, that for the five years next following no person whatsoever shall undertake, be permitted, have power, or venture to exercise the said Art of Book-Printing in this illustrious State of Venice and its territories, except Master John himself. And should anyone at any time be found exercising the said Art, in contravention of this resolution & decree, and to be printing books, he shall incontinently be prosecuted and condemned to forfeit both his tools and the books he has printed: and, under the same penalty, no body shall, or may fetch hither for sale such books printed in other lands or places.

Angelo Gradenigo.  
Bertuccio Contarini.  
Angelo Venier.  
Giacopo Mauroceno.  
Francesco Dandolo. } Councillors.

*See page 6.*



ARTIFICER unthinkable! worthy, wherever Letters are in honour, of a marble statue!—were it not that he hath erected to himself literary monuments more magnificent than any vulgar pomp, more eternal than any bronze! Disdaining to linger at the threshold, he hath, at one stride, penetrated to the untrodden shrine of the Art: by one effort hath he begun the Art, and perfected it: at once, and at the same time, Pupil and Master!—so that, in very truth, it is doubtful whether we should more marvel at the Art or the Artist!—whether we are more indebted to that which hath preserved so many learned writings to us & to those who come after; or to him, without whom these could never have issued forth to the ennoblement of their authors; without whom the Art itself must have remained scanty useful, devoid of grace and ornament, all but inert! . . . Let the Reader, I pray, pardon me in this, if carried away by admiration, I have, in a matter passing great, used a style too trivial; and essayed with my commonplace its praises, which would have taxed the eloquence of Tully himself.



MONOTYPE (GOUDY) ITALIAN OLD STYLE may be had for Monotype composition in eight, ten, and twelve point, roman and italic; and for casting display type in fourteen, eighteen, twenty-four, thirty, and thirty-six point, roman and italic. No small capitals are made, either in the composition or display sizes. Roman lining figures may be had in all sizes and will be substituted for old style figures if desired. Italic lining figures are not available. Six swash characters are included in all the italic display fonts, and two swash characters are included in all italic composition fonts.

Each matrix case for composition contains roman A to Z, &, a to z, nine lower-case ligatures (including *st* and *ct*), nine punctuation marks, figures 1 to 0, \$, braces, parentheses, paragraph mark, 8, 9, 10 and 18 unit leaders and 9 and 18 unit dashes; italic A to Z, &, a to z, nine ligatures (including *st* and *ct*), four punctuation marks, figures 1 to 0, \$ and swash Q and U. Each roman display font contains 80 characters, as follows: A to Z, &, a to z, seven lower-case ligatures (including *st* and *ct*), eight punctuation marks, figures 1 to 0, \$ and paragraph mark.

Each italic display font contains 85 characters, as follows: A to Z, &, a to z, seven lower-case ligatures (including *st* and *ct*), eight punctuation marks, figures 1 to 0, \$ and swash characters for C, E, L, T, Q, V.

#### EQUIPMENT FOR COMPOSITION IN 8, 10 AND 12 POINT AND DISPLAY TYPE IN 14, 18, 24, 30 AND 36 POINT SIZES

One font each 8 point (9 set), 10 point (10½ set) and 12 point (12 set) composition matrices, roman (243E) and italic (243G), } \$345.00  
in cases at \$115 each

*NOTE: Matrices for casting type for the cases only, in 8, 10 and 12 point, may be purchased in fonts of 82 characters for the roman and 79 characters for the italic, at our standard Cellular Matrix job font price of 50 cents per character.*

One font each 14, 18, 24, 30 and 36 point roman (243) display matrices (80 characters per font), 400 matrices at 40 cents each } 160.00

One font each 14, 18, 24, 30 and 36 point italic (243I) display matrices (85 characters per font), 425 matrices at 40 cents each } 170.00

One left Keybar No. 1334 and one right Keybar No. 1335 (these Keybars must be used in setting *Italian Old Style* on the Monotype Keyboard), at \$32.50 each } 65.00

Total cost of complete *Italian Old Style* equipment, including matrices in all sizes } \$740.00

No special equipment is necessary to cast *Italian Old Style* for the cases for hand composition, from 8 point to 36 point, inclusive, either on the Type-&-Rule Caster, or on the Composing Machine equipped as a type caster. To compose *Italian Old Style* in justified lines, in 8 point to 12 point, inclusive, the Keybars listed above are the only special equipment required. Standard C Keybanks, standard Stopbars S-5, and standard Wedges and Scales, in 9, 10½ and 12 set, are used.

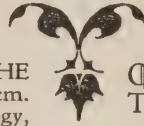


# ITALIAN OLD STYLE

## ROMAN

### EIGHT POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & xvj brawny gods flock up to quiz them. This quotation, evidently from some lost mythology, uses all the capital and lower-case letters of the alphabet.



### TEN POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & xvj brawny gods flock up to quiz them. I wish I knew the author of this.

### TWELVE POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & sixteen jovial brawny gods flock up to quiz them. This is probably the only fragment left of this myth.

### FOURTEEN POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG and xvj brawny gods flock up & quiz them. I'd give \$12,345,678.90 to have the rest of it.

### EIGHTEEN POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG and sixteen jovial brawny gods flock up & quiz them.

### TWENTY-FOUR POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & xvj brawny gods flock up to quiz them. It's worth \$12,345,678 & 90 cts.!

### THIRTY POINT

A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & pst! xvj brawny gods flock up to quiz them. ¶

### THIRTY-SIX POINT

¶ A QUICK BROWN FOX JUMPS OVER THE LAZY DOG & xvj brawny gods flock up to quiz them; most affecting!



# ITALIAN OLD STYLE

## ITALIC

### EIGHT POINT

¶ To display the whole alphabet nothing is better than;  
“Pack my box with five dozen liquor jugs” (old stuff).  
SEQUEL! (now first published?)—FOXY JUDGES  
TRACK VAL’BLE PEACH WINE & QUIZ ME.



### TEN POINT

“Pst! Pack my box with five dozen liquor jugs,”  
AND THE FOXY JUDGES TRACK MY  
VAL’BLE PEACH WINE & QUIZ ME.

### TWELVE POINT

¶ “Pack my box with five dozen liquor jugs.” Result: I am fined \$12,345,678.90 & costs by  
SEV’L FOXY JUDGES WHO TRACK VAL’BLE PEACH WINE & QUIZ ME.

### FOURTEEN POINT

“Pack my box with five dozen liquor jugs,” (worth at least \$9,876,543 & 21 cts.)  
THEN FOXY JUDGES TRACK VAL’BLE PEACH WINE & QUIZ ME.

### EIGHTEEN POINT

“Pack my box with five dozen liquor jugs” & FOXY JUDGES  
TRACK VALUABLE PEACH WINE AND QUIZ ME.

### TWENTY-FOUR POINT

¶ “Pack my boxes with five dozen liquor jugs,” &  
FOXY JUDGES TRACK MY VALU’BLE  
PEACH WINE AND QUIZ ME. CELL 283!

### THIRTY POINT

Pack my box with five dozen liquor jugs.  
FOXY JUDGES TRACK VALU-  
ABLE PEACH WINE: QUIZ ME.

### THIRTY-SIX POINT

Pack my liquor box with 1234567  
890 jugs before five dozen FOXY  
JUDGES TRACK VAL’BLE  
PEACH WINE & QUIZ ME.





¶ The Lanston Monotype  
Machine Company has  
had a second edition  
of eleven thousand  
copies (more or less)  
of this pamphlet  
printed by Rudge  
Mount Vernon  
New York with  
the Italian Old  
Style type &  
ornaments  
arranged  
by Bruce  
Rogers  
&c.  
&c.  
&c.  
&c.  
?







★ ITALIAN OLD STYLE ★

A B C D E F G H I J K L M N O P Q R S T U V W

★ A NEW TYPE FACE ★

★ BY FRED W. GOUDY ★

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★ EIGHT PT. ★

★ TEN POINT ★

★ TWELVE POINT ★

★ FOURTEEN POINT ★

★ EIGHTEEN POINT ★

★ TWENTY-FOUR PT. ★

★ THIRTY (30) POINT ★

★ THIRTY-SIX POINT ★

A B C D E F G H I J K L M N O P Q R S T U V W

A B C D E F G H I J K L M N O P Q R S T U V W X Y

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

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A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & SO FORTH

W X Y Z & A B C D E F G H I J K L M N O P Q





